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out of the violas and celli in the Walker piece.

The second album is unabashedly contemporary in sound and method. Olly Wilson's *Akwan* (1974) uses a Fender-Rhodes electric piano and amplified strings, though it is not technically an electronic composition. Nevertheless, the interplay among the trombones near the beginning, the manner in which percussion and the Fender-Rhodes are employed, and the overall abstraction of the piece give it a distinct electronic-music flavor (particularly of the tape-with-orchestra variety). Wilson uses novel voicings (especially in the brass), displays a highly developed consciousness of rhythm/arhythm, and has a masterful sense of timing which allows him to extend an idea until just before the moment monotony would set it. *Akwan* is, to my ears, a major work, one which will be heard and discussed often in the future.

T. J. Anderson's *Squares* (1965) involves such things as symmetries of fragmented phrases, overlapping tone-color "platforms," and the like. What would seem on paper a disjointed collection of disparate ideas, sounds quite unified, thanks to the ingenuity of Anderson's systems of grouping. Though it is an atonal, essentially themeless work, it is no doubt the kind of indisputably contemporary composition that will nonetheless appeal to musical conservatives, if only because the pieces fit together into such a neat, accessible bundle.

Talib Rasul Hakim may be an unfamiliar name because the composer first attracted attention as Stephen Chambers. *Visions of Ishwara* (1970) is an esoteric and stately work, which begins and ends with an exotic alto flute line over a ceremonial-processional bass drum pulse. The trombone, tuba, and percussion parts are seemingly derived from Tibetan ritual music, with the rest of the orchestra arranged so that each group of instruments seems to seek its own level at random. The effect is not unlike a Sun Ra improvised ensemble, translated into orchestral-block terms. *Visions* is a very impressive composition, which should help the composer retain his reputation under his new name.

It's always difficult to judge the performance of a new and complex composition without access to the score (and sometimes even with the score), but all three works seem to have received tour-de-force realizations by Freeman and Richard Bunker, soloist on *Akwan*.

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